

## REGIONAL Demonstration

By ADELAIDE GALICIAN

At the January meeting, Ronnie Jenkins made the suggestion that practical demonstrations of stereo methods should be held on a regional basis. At that meeting, several people volunteered to have these meetings at their homes. The first of the demonstrations was for the Brooklyn, Queens and Long Island members of MSC on April 25 at the home of Adelaide and Phyllis Galician.

Ted Lambert was invited to conduct the first demonstration on close-up photography. Ted disclosed to a fascinated group of over 20 people just how he goes about getting his prize-winning close-ups. He brought along all of his equipment including lights and background paper. Explaining and answering questions as he worked, Ted took a number of exposures using a pair of Flamenco dolls as his tireless models. After Ted's enlightening demonstration each person who wished took a turn at setting up and taking a picture under Ted's expert and patient direction.

The demonstration was then adjourned for a coffee break during which a lively discussion of the evening's demonstration was carried on. Everyone present agreed that the mysteries of close-up work had really been cleared up for them and were most enthusiastic about continuing these meetings.

Ted has been kind enough to consent to give more of his time and knowledge to further the stereo know-how of our group. There will be a demonstration of close-up and general mounting techniques at the Galician's on May 21. These regional meetings are open to any member in Brooklyn, Queens and Long Island.

How about the rest of youse guys from the "outlying" areas getting your meetings started before the Brooklynites get way ahead of youse.

## MSC NOMINATIONS

At the May meeting, the Nominating Committee of the Metropolitan Stereo Club submitted the following nominees for the coming year:

Honorary President	Lee N. Hon
President	Paul Darnell
First V. P.	Frank Porter
Second V. P.	Ted Lambert
V.P. for PSA Affairs	Larry Anderson
Treasurer	Ben Silberstein
Sec'y-Comptroller	Helen Cabot
Corresponding Sec'y	Adelaide Galician

## TRAVEL (Cont. from page 7)

theme, if it appeals to you and if it satisfies your own interests, but never neglect to take the pictures which you yourself will enjoy viewing for years to come.

For more helpful hints, see Frank Porter's article, "What's in a Gadget Bag?", page 2 in the July, 1957 issue of the MSC News. Happy traveling!

## International Salons

In the *Circuit-Master* for March, official Bulletin of the Hamilton Stereo Club, Rae McIntyre, a member of that Club, has this to say about entering slides in salons:

"I think entering shows helps a person to improve. I don't want ME to be the only one who likes my shots—and whether the judges agree or not, isn't really important. If an impartial jury accepts one of your slides in competition, it does mean you are doing work that has appeal to others than yourself. Sort of an index of your ability in a way."



Four of our MSC members were good enough stereographers to get a total of six stereo slides accepted for showing in the Twenty-Second Rochester International Salon. The makers and their slides were: Don Forrer with "Rhine Valley"; Lee N. Hon with "144,000 Cables" and "Japanese Cherry Blossoms"; Rolland Jenkins with "Along a Canal" and "Autumn Pool"; and Sunny Jenkins with "Lone Lily Pad."

Eight of our Associate Members had a total of 18 slides accepted. They were: Ruth Bauer with "Dog Team of Lucerne" and "Portrait of Hobo Hubbard"; Kim Clark with "Bathtime Again"; L.B. Dunnigan, APSA, FRPS, with "Nightmare" (Honor Slide); Fred Gillingham with "Prudential Building—Looking Up" and "In Flight" (Honor Slide); Edgar Hahn with "Bald Head Row #1"; Conrad Hodnik, APSA, with "Guardian of the Valley", "Golden Tube" (Honor Slide), "Frosted Fence" (Rochester Medal) and "Color Spectacular"; Jack Stolp, APSA, with "Bow Low", "Unspoiled" and "The Road Home"; and Fred Wiggins, APSA, with "Dark Eyes", "Tulip Wonderland", "Perfection of Nature" (Honor Slide) and "Spare Parts" (Honor Slide).



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## TRAVEL PHOTOGRAPHY

The following article is reprinted from *Foto Fan Fare*, a monthly publication of the Northern California Council of Camera Clubs, January-March, 1958. We believe this is a timely "must" for the summer travel expected soon. Our thanks to Claire Webster who is the editor of this fine publication.

By CLAIRE WEBSTER

Except for taking snapshots of the family, the recording of the scenes and experiences of a vacation trip is probably the most popular form of photography. Naturally a trip may be recorded in the form of B & W prints, stereo slides, movies, or 35mm color slides. Judging by the figures on developing work put out by Eastman Kodak Company, it would appear that, at the present time, the most popular medium is that of the 35mm positive transparency or color slide.

Travel pictures being inflicted on an unwilling audience has been the subject of many a joke and cartoon. All too often this joke becomes actuality, and the travel show is frequently an affliction and a bore rather than a welcome form of entertainment.

Are you guilty?

As my good mother used to say: "That which is worth doing, is worth doing well." It is not enough to just eliminate the slides which are completely out of focus and either black or blank! Go through that precious collection of five to eight hundred slides from your latest trip and whittle it down to two hundred fifty slides and you may come near to having a good show! Be very, very critical of every slide you keep; remember that one bad slide will ruin the effect of a whole row of good ones, as the effect of the poor slide will linger in the memory of your viewers.

Next I would suggest that you do some reading and studying about the area you have visited, so that your commentary may supplement the visual information provided by the slides. However, do not so load your show with facts that it loses its entertainment value.

Some weeks ago it was my privilege to judge the annual Travel Slide Competition of the Livermore Camera Club. Well-integrated travel slide shows have long been of particular interest to me and this job of judging further stimulated my thinking on the subject. The Photographic Society of America has an annual Travelogue competition for slide makers, with a free Thru-the Lens Tour to Navajo-land as the prize for the winner. Other camera clubs have competitions similar to that of the Livermore Camera Club. This seems to me to be a worth-while club activity which should be promoted and encouraged.

Oh, by the way, to get back to your two hundred fifty travel slides, when you cut that down to one hundred fifty, you will probably have a darned good show.

## PART 2

It may be well to consider how we should judge the slides we choose to include in our travelogue. Let me start by asking a question: "Should our aim be to use only those travel pictures which follow the so-called rules of pictorial color composition?"

My answer is an unequivocal "No!"

Our purpose is to tell the story of a trip and give the viewer the vicarious experience of being there taking part in our adventures. Apply the principles of good composition, in so far as it is possible, but make the story of the place you have visited the primary consideration. This is one of the great distinguishing characteristics of travel photography: you may take over-all pictures, you may include a great crowd of people, you may and should include the "record shot" and the "post-card picture." However, this is not to say that you should not also include close-ups and detail, for the close look is the exclamation point, the italics of travel photography.

In our enthusiasm for creative photography, which strives to achieve an artistic expression, we have tended to make the words

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The Metropolitan Stereo Club News is published in the interests of stereo information and education; for the benefit of MSC members and their friends in stereo throughout the country.

Permission is hereby granted to those who wish to make use of any of the information contained herein, providing that credit is given to the MSC News and the title and author of the article are mentioned.

Contributions are encouraged and we hope that this exchange of ideas will help to stimulate the interest of stereo enthusiasts everywhere. TYPED contributions should be addressed to: Miss Louise Jacobson, Editor, Apt. D6, 3871 Sedgwick Avenue, Bronx 63, New York. All copy accepted is subject to whatever adaptation and revision that may be necessary.

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# The 1958 EMDE Stereo Award Competition Opens JULY 1st

By IEE HON

The Third Annual Emde Stereo Award Competition, conducted through the Stereo Division of the Photographic Society of America, opens officially July 1 and closes August 31, 1958. This competition awards cash prizes totaling \$300. for winning entries of stereo slide sequences. The sponsor of this unusual contest is PSAer Joe Simpson, President of Emde Products Corp., Los Angeles, manufacturer of photographic slide mounts.

A slide sequence is defined in the Rules as "a series of two or more stereo pictures to be viewed in consecutive order. They may tell a story, develop an idea, recreate an event either literal or abstract, or be a series related by their subject content in a common theme. Judges will look for originality, stereo technique and success in conveying the story or idea. There is no maximum limitation on number of slides; however, good editing is one of the points in judging." For example, the 1st Award in the 1957 competition was a seven slide tabletop sequence, titled "Manhattan Sequench," which depicted the difficulties of a little fellow who drinks more than his capacity. The 2nd Award was given for a 14 slide sequence titled "Little Mr. Fixit," a human interest story of a boy who attempted to repair the family toaster. The 3rd Award, a hauntingly beautiful 25 slide sequence titled "Colorado Ghost Town," told the story of a once thriving town.

The Rules allow, and suggest, short captions or text to accompany the slides which will be read on cue as the slides are projected. While captions or text add much to story-telling impact, the pictures themselves are paramount, and they should convey the story or idea; the former should merely suggest, not dominate, the sequence. During the judging all narration will be read again this year by Ted Malone, the well-known Radio and TV personality.

A panel of three judges will select the awards. The winning and special mention sequences will be set to music and shown at the PSA National Convention in Philadelphia, October 1 - 4, 1958.

No entry form is required. Write for information and rules; send your sequences to: Emde Stereo Award Competition  
c/o Metropolitan Stereo Club  
P. O. Box 1861, Grand Central Station  
New York 17, New York

## TRAVEL (Cont. from page 1)

"record shot" a damning phrase. Yet the record of what we have seen and what we have learned on our travels may be expressive of creativeness when the travel photographer succeeds in creating a visual experience that stirs the emotions and stimulates the mind. Perhaps you will feel that this is aiming too high—certainly every trip cannot result in an epic, however, I hope to stir your imagination to the possibilities of travel photography.

As was mentioned above, travel slide show competitions are becoming more and more popular as a club activity. It is an activity which has appeal for every club member, as all of us travel and all accumulate many slides which, though interesting, are not properly competition material, and are disdained by our pictorial judges. A properly conducted travel show competition should stimulate the members of any club to organize their travel slides, and learn to present them to members and friends in a more interesting manner.

It is to be hoped that other clubs will feel that this activity is well worth while. It is not necessary to argue that travelogue photography is popular—that is obvious. What is needed now is to stimulate our travel "shutter bugs" to putting some thought and effort into preparing each show, so that when the last sunset appears on the screen the audience will shout: "More, more," not whisper "Thank heavens that's over!"

## PART 3

Our end product the travelogue, depends on how well we are able to build with the material we have captured on film. Since all of us have collections of pictures we have already taken, I thought it well to start this series with some suggestions on how they should be organized. However, looking forward to a trip not yet taken, a step which precedes all this is the preparation for picture taking which should be part of our planning for the trip.

Before leaving on a trip, check the following BASIC LIST:

1. Have camera checked to be sure it is in good working condition.
2. Have shutter speeds checked.
3. Check extra lenses and filters, to be sure no needed item is missing.
4. If possible take along an extra camera in case of accident.
5. Take along plastic sacks to act as weather shield for camera against rain, fog, dust or sand.
6. Have light meter checked and calibrated.

7. Take along twice as much film as you expect to use!
8. Protect film from heat and dust.
9. List all equipment and be sure it is adequately insured.
10. Plan for indoor pictures by taking flash or strobe equipment.
11. Take a tripod for steadiness and time exposures.
12. Cross your fingers, knock on wood, and just plain hope that (a) it doesn't rain, and (b) you don't forget or lose anything.

This is mechanical checking and planning, but almost more important is story and picture planning. If the place you are to visit is well known, such as Yellowstone Park, try to think up a theme for your planned slide show which will be . . . Of course, this is difficult, but when thousands upon thousands of people are photographing the same area, it becomes absolutely necessary to find a new approach if our slide show is to have appeal and personality. I have seen many slide shows of Yellowstone, yet, I have never seen one which undertook to explain the geology of the area. Yet, geologic information is basic scientific background for the phenomena of hot springs, bubbling mud, geysers, and other thermal activity.

Before leaving, consider the natural surroundings, historic background, geologic interest, economic significance, cultural heritage and human history of the area you are about to visit, so you may pick a central theme for your slide story which will be truly your own. Now you are off on your trip with high hopes and great dreams of the photographic story-masterpiece you are about to record!

When you arrive at your vacation spot, don't feel too frustrated if all your planning flies out the window! The unexpected will almost certainly happen and your planned pictures may not work out at all. But—be versatile, bend with the wind, and "Proceed as way opens," as the Quakers say—for you may well stumble on a picture story that far exceed in interest what you had so carefully planned.

If all else fails, follow the guide book—stand on the designated photographic spot—take the standard tourist record shot—and no matter what your camera club pals may think YOU will enjoy it!

As a final thought keep this in mind: although we may hope to entertain family and friends with our travel slides, and may even hope to win a prize with a travelogue show, the basic reason for recording a trip is so we may ENJOY IT OURSELVES. So follow a

(Cont. on page 8)





# box score

Honor Points	To 4/8/58				Total Honor Points	Total Slides Entered	Slides NOT Entered	Total Possible Points	Total Earned Points	Percent Scored of Possible
	First Awards	Second Awards	Third Awards	Honorable Mentions						
Darnell, P. S.	3			2	19	6	0	234	177	75.5
Lambert, T.		2		1	10	4	0	180	134	74.5
Jenkins, R.		1		1	7	6	0	234	160	68.3
Jefferson, R.			2	1	8	6	0	234	155	66.2
Obert, L.				1	1	2	0	90	58	64.5
Daniels, R.						6	0	234	143	61.1
Lowy, R.						4	0	180	109	60.6
Steuer, E.						4	0	180	108	60.0
Jenkins, S.				1	1	6	0	234	140	59.8
Galician, A.			1	1	5	6	0	234	140	59.8
Galician, P.				1	2	6	0	234	139	59.4
Lewis, P.						2	0	90	53	58.9
Price, J.				1	2	6	0	234	135	57.7
Boxer, L.						4	0	180	102	56.7
Forrer, D.						6	0	234	130	55.5
Littauer, S.				1	2	6	0	234	127	54.3
Clausen, G.						4	0	180	93	51.7
Thrush, G.				1	1	4	0	180	92	51.2
Sterling, R.						2	0	90	46	51.1
Price, M.				1	2	6	0	234	119	50.9
Orlando, A.						2	0	90	45	50.0
Baskin, B.						4	0	180	88	48.9
Lewis, H.						2	0	90	43	47.8
Porter, F.				1	1	4	2	234	89	38.1
Hon, L.						4	2	234	81	34.6
Ross, G.				1	2	4	2	234	81	34.6
Silberstein, B.						4	2	234	79	33.8
Maciejak, G.				1	2	4	2	234	75	32.1
Weiss, R.						4	2	234	71	30.4
Lowin, Z.						4	2	234	64	27.4
Smith, E.						2	2	180	48	26.7

Scores less than 20% not listed. No "A" or "B" groups.

## What They Say...

"Stereo composition is at present largely unformulated, which perhaps is just as well, for too much formalization of composition creates a stiffness and artificiality which

has very little in common with esthetics. The point of great importance in relation to stereo composition is that such a thing actually exists and must be taken into consideration."

MCKAY

## Review of the FIELD TRIP to KODAK'S COLOR LAB

What is an MSC fieldtrip? A fieldtrip is an outing, excursion or visit to a particular place (other than MSC's meeting quarters) with members of MSC and their guests, to photograph something "different" or to learn something new.

On Tuesday evening, May 13, forty members of MSC learned something new at a fieldtrip to the Kodak Color Processing Laboratory in Fairlawn, N. J. From the moment we entered the glass doors of this extremely modern plant, we were welcomed pleasantly and enthusiastically. We were made to feel that we were guests and not intruders. Every effort was made on the part of Kodak's staff to assure a complete tour of the color processing labs.

Groups of about ten people were assigned a guide (one of the executives of the plant) who conducted us through the plant and answered our many questions. In addition we were each given a copy of Kodak's booklet, "The Story of Film Processing" which enabled us to know in advance some of the steps involved in Kodachrome processing.

The tour took about one hour and after it was over we were invited to the cafeteria for coffee and cake. Kodak's planning was carefully thought out and they provided many kinds of pastry for the "sweet tooth." It was around the tables, speaking together with Kodak's executives, other members of MSC and other camera club members that many interesting facts were absorbed.

The tour included the entire processing of a roll of 35 mm film or 16 mm film from the moment it arrives at the laboratory until it is ready for delivery to the dealer. We were shown how the film is received, sorted, identified, processed by the negative developer and three printon processes, inspected, dried, inspected, varnished, mounted and inspected. We were shown the mixing labs, the store rooms, the control rooms, and the billing departments.

This was one of the most interesting and enlightening trips we have ever taken. We are most indebted to the following people for making this trip possible: Lisa Obert, Chairman of the Fieldtrip Committee; I. Lipton of Central Photo Service (whom Lisa contacted); and R. E. Dickenson of Kodak's Fairlawn Branch (whom Mr. Lipton contacted). Without their able assistance this trip would never have been possible.

## DID YOU KNOW THAT--

Stereo work made with a European camera was shown in the United States at the Chicago Mechanic and Institute Fair, in 1854?

## FUTURE FIELDTRIPS

June 21, 1958: THE BAYARD CUTTING ARBORETUM IN GREAT RIVER, L. I. This arboretum was donated to the L.I. State Park Commission in memory of Wm. Bayard Cutting by his daughter, "to provide an oasis of beauty and quiet for the pleasure, rest and refreshment of those who delight in outdoor beauty and to bring about a greater appreciation...of informal planting."

The property covers 643 acres. Many of the fine specimens in the Pinetum date back to the original plantings of fir, spruce, pine, cypress, cedar, yew and hemlock in early 1887. Extensive rhododendron, wild-flower gardens in a nearly sea level setting of three fresh-water ponds fed by tiny streamlets make this a beautiful spot.

There are bathing and picnicking facilities at the adjoining Hecksher State Park.



July 4th weekend: For this date we have a choice of two events. Again, by "public acclaim" of some of our members, we would like to go to the "SCOTTISH GAMES" at ROUND HILL, GREENWICH, CONN. This is an extremely colorful event, full of action and richly highlighted by English, Irish and Scotch songs, games, dances, jokes, accents and what-have-you.

Then, there is the PENNSYLVANIA DUTCH FOLK FESTIVAL AT KUTZTOWN, PA. with its folklore, food specialties like Shoo-Fly Pie, Schnitz un Gnepp, Drechter Koocha, the Seven Sweets and Sours, etc., cooked and served by farm women. The bread is baked at the Festival in an old-fashioned outdoor bake oven. Major attractions include old-time craftsmen turning out one-of-a-kind handicrafts, old-time butchering and making of ponhaws, apple butter and maple sugar boiling. Cider-making on 18th century cider press, threshing with flails, grain stacking, soap boiling and basket and broom making. Activities run 'til midnight.

For participation on these field trips, please check early with either Adelaide Galician or Lisa Obert, in order to facilitate the coordination of drivers and riders. This is very important, as we can be flexible on the time element provided you let us know in time. The Pennsylvania Dutch Festival is definitely meant as a weekend trip, to follow the suggestion of a number of members.



## FACTS and FIGURES

## for STEREO SLIDE MOUNTING

THIS ARTICLE IS INTENDED AS A REMINDER TO ALL STEREO PHOTOGRAPHERS, NEW AND OLD, TO MOUNT THEIR STEREO SLIDES IN PROJECTION MOUNTS. WE HOPE THAT THIS DOESN'T SOUND "OLD HAT" TO SOME OF OUR MORE ADVANCED STEREOGRAPHERS...WE KNOW OUR NEW MEMBERS WILL APPRECIATE READING IT.

BY L. B. (RED) DUNNIGAN, APSA, FSG

Modern stereo means projection stereo. Mount all your stereo slides in projection mounts, whether you own a projector or not. Eventually they will be projected somewhere, and they're even easier to view in the hand viewer. Save yourself the chore of remounting later.

Two points are important to remember: alignment of pairs; and their spacing. Modern projection mounts usually solve these problems automatically, but check to see that the films have been properly fitted into the places provided. Occasionally a bit of Scotch tape in a corner may be needed to hold it there firmly.

Alignment is important both vertically and horizontally, but most important is that base lines of the two halves be in accurate alignment. Occasionally the bases will align but the tops of the frames will not. This may mean one of the lenses is slightly tipped in relation to the other (in the Realist). Return the camera to the manufacturer for correction.

Projection mounts are available in distant (normal), medium and closeup. Choose your mount on the basis of the farthest point in the scene, never on the nearest point. Reason—homologues of a most distant point should fall on the screen no farther apart than about two and a half inches (distance between average eyes), which they will do only when properly mounted.

All three types of masks have their "windows" positioned so that they will appear at the plane of the projection screen and the subject matter for which they are designed will appear to be BEHIND this window. The distant (normal) mount is for subjects as far as infinity but no nearer than 7 feet; medium mount is for subjects within a range of 4 to 20 feet; closeup covers 2½ feet to 7 feet. For a scene, for example, with subjects as close as 5 feet and as far as infinity, choose the distant (normal) mount, rather than the medium, then do this:

Break off the top half of the mask (Emde) and substitute the top half from a medium mount. This will provide proper spacing of far homologues by means of the distant mount, but a window this side of the near object by means of the medium top-half.

The top half of any Emde mount can be broken off and moved to provide any kind of crop-masking, too. Move it up or down to mask off top or bottom of picture, or sideways to eliminate unwanted side areas. The metal provides a much sharper masking edge than does tape, and is easier to use in masking the two frames equally. Tape this top half where you finally want it, but remember to complete the slide with all corners rounded or all square, to meet judging requirements.

## on NEWTON RINGS

The cause of Newton Rings in glass mounted slides is moisture. When either film or glass or both are the slightest bit moist, the rings appear when the film bends or buckles enough to touch the glass. They appear as little circular rainbows because the colors are reflected by light just the same as the reflection from moisture in a rainbow. The most common origin of the moisture is climatic, and in climates with high humidity, this problem is more prevalent than in dry climates. Great care should be taken to assure very dry glass and film when slide is assembled. During long, rainy spells the rings may appear, and then disappear when the slides become dry again. At times, you can watch them disappear from the heat in a projector. As long as the film in the mask doesn't touch the glass, no ring can appear.

Sometimes this moisture problem can cause steaming or fogging of a slide. This is from an excess of moisture that has collected in a paper or cardboard mask, and as the slide becomes warm enough in a projector, the moisture turns to steam. Kept warm long enough the steam disappears, and the slide becomes entirely dry and moisture free. Moisture can be recollected naturally, per above.

DID YOU KNOW THAT--

Advertisements of early stereo slides emphasized travel slides?

## METROPOLITAN STEREO CLUB

MEETS SECOND

FRIDAY OF

EVERY MONTH

PUBLIC INVITED

PROGRAM

for

JUNE 13th

CARNEGIE ENDOWMENT  
FOR INTERNATIONAL PEACE

U. N. Plaza—46th Street & 1st Avenue, N.Y.C.  
2nd Floor

7:00- "Get Together"

7:45- *First New York*  
INTERNATIONAL  
*Stereo Salon*  
1958  
EXHIBITION

(details below)

PROGRAM  
DETAILS

THE METROPOLITAN  
STEREO CLUB INVITES  
YOU TO THE FIRST  
NEW YORK INTERNATIONAL STEREO SALON

AN EXHIBITION  
OF WORLD WIDE  
ACTIVITIES IN  
STEREOSCOPIC  
PHOTOGRAPHY

It is suggested that members of MSC view the First New York International Stereo Salon at the June MSC meeting. We expect a rather large crowd at the three public showings on June 11, 12 and 15 and in order to insure seating for the many people who are expected and who are not members of the club we request that the members and their families attend this showing of the Salon.

NOTICE: The MSC bi-monthly competition will NOT be held this month due to the Salon showing.

## JULY MEETING

By ADELAIDE GALICIAN

WINE, MERRIMENT AND MSC—our annual outdoor meeting, which this year will be on Saturday, July 12, will be held on the premises of the Brotherhood Corporation, Washingtonville, N. Y.

The Brotherhood Corp., the oldest winery in the United States, has been producing wines and champagnes in the same building for 118 years. The management of The Brotherhood Corp. has graciously arranged a special tour of the winery for us. We will see and photograph the complete wine-making process. In addition to the tour, our hosts have generously offered to provide picnic tables and chairs and wines to accompany our picnic lunches. As if this weren't enough, they are offering a series of prizes of bottles of wines and champagnes for the best slides taken that day.

Washingtonville is easy to reach from the City. It is a little southwest of Newburgh and a few miles north of Monroe.

Complete road directions will appear in the July MSC News along with further details of the exciting day we have planned for you. So plan now to attend and bring the family.